

JOURNAL

WINTER 1992

VOLUME 35, NUMBER 2

Dance and Spirituality East and West

The 1993 Sacred Dance Guild Festival co-hosted by The Pacific School of Religion "more than an educational experience, this week is a celebration of life itself!"

Do you dance or long to dance? The 1993 Sacred Dance Guild Festival offers the opportunity to explore and deepen skills in dance for ministry, worship, community building, education, healing, intercultural and interfaith understanding, peace making, faith sharing, spiritual direction, performance, creative process, choreography, technique, and prayer.

In addition, the Bay Area, poised on the Pacific Rim, offers a geographical vantage point to explore the relationship of movement born of east and west including Hula, Tai Chi, Korean Folk dance, Japanese taiko drumming, Afro Haitian, ballet, modern, American line dancing. There will also be performances by Omega West Dance Company, and the seven member Wing It! Performance Ensemble.

Overlooking the Golden Gate bridge, experience the power of dance to create community and spirit.

"Prayer, Worship, Performance and Creative Development...I'm shocked this could all happen for me in one week."

"I am a novice and was able to experience fun, growth and acceptance."

"Stunning, mind boggling, addictive, I didn't want it to stop!"

"A rewarding, renewing, supportive week. It will carry me through a long time."

Leaders: Carla de Sola, founded Omega Dance Company, faculty Pacific School of Religion.

Scott Galuteria, of Hawaiian ancestry, teaches and performs Hula.

Jamie McHugh, registered movement therapist, core faculty with Anna Halprin of Tamalpa Institute.

Phil Porter, cofounder Wing It!

Performance Ensemble and the InterPlay technique.

Cynthia Winton-Henry, cofounder Wing It!, faculty Pacific School of Religion.

Kevin Yell, directed Epiphany Dancers in England, Liturgy coordinator Franciscan School of Theology, as well as Doug Adams, Lana Spraker, Margaret Taylor, Debra Weir, Dan Johnson, Pam Bittner Gwozdz and others.

Look for the registration form in the PSR summer arts week poster. For more information call Carol Voison at Pacific School of Religion 1-800-999-0528.

If you plan to attend the 1993 Festival, consider these dance opportunities at PSR as well.

"A Time to Dance" with Carla DeSola July 19-23. Participants can expect an intensive week of dance, prayer, music, and reflection. Each day begins with meditation and a technical warm up. The class will both stretch the beginner and deepen the awareness of the intermediate or

advanced student. There will be the creation of simple and more complex dance studies based on scripture, personal prayer, and improvisation.

"The Wisdom of the Body" with Phil Porter and Cynthia Winton-Henry, August 2-6. Participants can expect to explore ways to reveal body wisdom: in word and silence, movement and story, song and stillness, reflection and play. Using the nine principles in the philosophy and technique of InterPlay, the class will focus on themes of a spiritual life, personal authority, integrity, grace, the ethic of play, community, sexuality, affirmation, spontaneity, and prayerfulness.

The new Directory will not be out till next fall, but this issue of the *Journal* contains an insert with an updated list of members and officers.

**Pacific School of Religion in the San Francisco Bay Area
hosts the 1993 Sacred Dance Guild Festival**



Festival of Dance and Spirituality July 26-30, 1993

PLUS

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July 26-30 The Festival
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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Editorial

Here I am sitting at my Macintosh Classic II! What can I say? It is a revelation to one who had used a typewriter since 1938. It is quite a new world for me. Without this I certainly would not have been able to do the necessary work that needs to be done for *And We Have Danced, Volume 2*. At the present I have eighty pages of text in the four chapters waiting for my editing before I send it to Doug Adams. Then, of course, I will have all the additional items of the photo section and the various tables.

In other words, the book has taught me the use of the computer. I am aware that this is a marvelous instrument, and I have not yet begun to know all its uses!

And now, I am putting the *Journal* in the computer which will make the job easier for not only me, but also Joann Flanigan and Paul Stoub.

You will note the insert. Carefully take it out. It is the wondrous interim Directory that Joann Flanigan lovingly assembled. A humble thank

you from an editor who really makes use of the Directory.

The Spring Issue of the *Journal* will be dedicated to our 1993 Sacred Dance Guild Festival; therefore the theme "Festival of Dance and Spirituality" will not only be the theme of the Festival but our theme also.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Do note deadlines of August 15, November 15, and March 15.

The loving seasons of Thanksgiving, Advent, Christmas and Epiphany are fastly approaching. I have noted them as a single season because it is apparently the one time of the year in which humanity tends to stop, to think, to love, and to be at PEACE. And with that I want to wish each of you Love and Peace as we begin another year, 1993.

President's Message

"Bone by bone, hair by hair, Wild Woman comes back, Through night dreams, through events half understood, half remembered, Wild Woman comes back. She comes back through story (through dance)."

These words come from Clarissa Pinkols Estes' book, *Women Who Run with the Wolves*. As I read it, I find myself relating many of her ideas to the dance. For example, listen to her words about the "collective unconscious":

"A woman arrives in this world-between-worlds through yearning and by seeking something she can see just out of the corner of her eye. She arrives there by deeply creative acts, through intentional solitude, and by practice of any of the arts. And even with these well-crafted practices, much of what occurs in this infallible world remains forever mysterious to us..."

There is in my memory an unforgettable image from our Sacred Dance Guild Festival in Portland, Oregon: during one of the sharings, I saw a tall, red-headed woman, her hair braided, dancing fiercely, strongly, with a large wooden stick. Something happened, or began to happen, within me that I find difficult to describe. Estes would say that her dance was calling to my Wild Woman, calling me to turn and to leap in directions that take me to the very edge of faith. If we truly trust the dance, and if we risk to be creative, spontaneous and free, where will it lead?

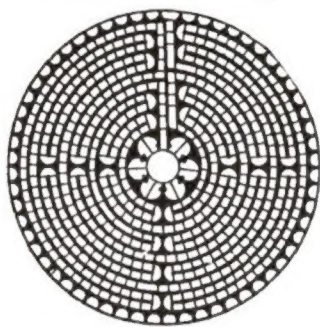
The dance calls me to look deep within at the intuitive, wild self. It brings to me the presence of wild women, Mary Magdelene, Mary of

Nazareth and... Hagar. To drum in the desert, to find God in the solitude; so often not understanding, but believing in the Spirit of the Dance. To wander, but with a purpose: all of these women who have gone on before me share my struggle of faith, the desire of my heart to know God, to experience the Mystery. Even now they dance with me: I know I do not dance alone.

This remembering of women in Scripture also calls to mind those who have danced with me throughout my life: my father, on whose feet the rhythm of life first moved me; Mary Martin, who, at forty-four, taught me to believe in fairies and flying, and Merel Julia, who danced with me in New York many years ago. And there have been so many Guild members, too, whose dance has inspired me in more recent years: Carolyn Deitering and her bell dance; Carla DeSola and her Anne Frank dance; the spontaneous delight of Cynthia Winton-Henry and Phil Porter; Sandra Kammann and her Wild Woman dance....

To meander, according to Webster's, is "to proceed by a winding, or indirect course, to wander aimlessly, ramble." To remember is to "recall, to keep in mind." So, thank you, Toni', for giving me this opportunity to meander, to wander aimlessly, remembering and exploring the Wild Woman within me, the wild women who dance with me and with us all.

Meanderings Remembering



In This Issue

Dance and Spirituality East and West	1
Festival '93	1
Editorial	2
President's Message	2

Meanderings Remembering

Slight Encounter with Miss Ruth by Vira Klawe	3
Sarah Bentley Talks About Sacred Dance by Sarah Bentley	3
In My Opinion by Marti M. Morrison	4
Signs of the Times by Mary Jane Wolbers	4
The Balanced Dancer by Linda Kahn-Seaton	4
S.F. Church Revives Ancient Labyrinth Ceremony by Natalie Angler	5
A Time to Dance by Margaret Taylor	5
Relief for Grief by Jeannine Bunyan	6
A Seed Must Die by Debbie Bright	6
Dance and Worship by Alison Wishart	7
Introduction by Carla Kramer	8
Keeping in Touch with Collegial Fellows	8
Recommended Reading	9
Chapter News	9
Sacred Dance Activities	10
Memos from the Minutes	11
Calendar of Dance Workshops	12

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Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

Slight Encounter with Miss Ruth

by Vira Klawe

At the time that LaMeri was at the height of her teaching in New York, (Manhattan to those of us who lived there) her studio was on East 59th Street and I lived on Lexington Ave, near 55th. All I had to do was walk, but the staircase ran from the street up to a second floor. LaMeri (actually named Russell Meriweather Hughes) always claimed that those stairs were good for dancers' wind. That studio had a history.

During a brief period in her life, Isadora Duncan rented and improved that huge studio with a bath and a kitchen. She also made a division in the main studio (about 100' x 100') so that two studios emerged. Not many know that it was Ruth St. Denis who first sponsored LaMeri when she came East - not with money but with publicity and advice. LaMeri's consuming interest was to go to the Orient and come back and teach "authentic" oriental dance in New York. As she opened that studio after her tour of 17 weeks in the Far East, Miss Ruth was at loose ends. LaMeri allowed her to live in the studio. Therefore she often sat and watched the classes as we took them. Even at 78, she was quick to see an advantage, and when the classes became large, she decided to give Sunday soirees of mixed lecture and dance and charged \$3.00 for them. LaMeri urged us all to come.

I believe that on none of those Sundays did Miss Ruth plan or rehearse any personal dancing. She just talked about cultures and customs related to dance. One attendee, on a Sunday in April, brought her a lovely bunch of daffodils. A pianist also happened to be present. Always quick to take advantage, Miss Ruth suddenly

took the daffodils out of the vase, whispered to the pianist and launched into a light and beautiful waltz, totally impromptu.

On another Sunday I attended with a friend. We sat in the front row of chairs, and serious student that I was, I had a shorthand pad on my lap. That's what I did with all concerts I attended. On this particular day, Miss Ruth took a long look at me writing on the pad, stayed right in front of me and launched into a very long, complex and fascinating account of her world travels. She talked about the difficulty with oriental trains and making herself understood in restaurants. She said the word for "tea" should be universal, but it wasn't. She also gave delicate hints about the impossibility of plumbing arrangements in various countries and on trains, stage curtains full of dust and candle smoke. Then LaMeri broke in to suggest an intermission since Miss Ruth was getting a trifle hoarse. As she left for another room, Miss Ruth motioned to my friend to go with her. She asked "Who is that girl taking the notes?", and my friend answered, "A pupil of LaMeri's". And savagely replied Miss Ruth, "Well, get her out of here, immediately, I thought she was a reporter!" My friend told me with some embarrassment, but I declined to leave. Since I had paid \$3.00 for the seat, I remained. I knew of her resentment. With all the ego of a famous artist, she suddenly felt belittled. I stopped the note taking, but I never felt quite the same about Miss Ruth. Later that year I saw her perform "White Jade" and "The Cobra" on stage. I still remember them as charming vignettes.

Sarah Bentley Talks About Sacred Dance

(excerpt from an article in *The Christian Century*, May 19, 1982)

At Riverside we have a copy of the Chartres labyrinth built into the floor of the chancel. Since worshipers typically don't go up into the chancel, most don't even know it's there. I did four processions leading into this maze on the Sundays of Advent. In one I recreated the medieval tradition by going up the stairs to the chancel on my knees, followed by move-

ments of kneeling and rising. It was a stylized attempt to recover the spirit of the medieval dances and to represent the congregation's own journey as a people. Later much of sacred dance was carried on in secular forms. For instance, labyrinth dance became children's hopscotch. So for the last procession, which was about joy, I did very simple movements, like a child leaping in a game of hopscotch....

In My Opinion

by Marti M. Morrison, Interim Editor
(from *Common Lot*, United Church of Christ, Cleveland, Ohio)

The image of dancing women on the front cover of this issue of *Common Lot* catches my imagination. I love its whimsical nature; the look of inclusiveness; the intertwining arms; and the forward looking stance of the dancers.

Miriam, the dancing prophet, is a compelling story of a woman who was considered a leader among the people, standing in sharp contrast to the traditional concept of women's role. Through her dancing and singing, she inspired the Israelites to escape, to cross the Red Sea.

"Then Miriam, the prophet, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dancing."

Miriam led the people in a dance of new visions and new hopes.

The writers in this issue of *Common Lot* are also leading us to new dances. We are being urged to dance lightly on the earth, listening to the voices on the fringes — to dance courageously, creating safe places in our churches — to dance with conviction, ending discrimination — to dance together, and to dance with hope.

"God's Spirit and human spirit are not motionless, breathless, effortless, static, but rather changing, advancing, progressing, stirring, exerting, proceeding, emanating, traveling, yes, dancing" (Linda Kahn Season in "Scriptural Choreography").

Some of the dances are full of vibrancy—rejoicing, finger-snapping dances where we come together to celebrate community, our heritage or simply the spirit of life. Some of our dances are nostalgic and full of memories. We tap our toes to the familiar beat or tune. Some of our dances are for healing—reaching for strength or exploding with feeling. These dances become expressions of our most inner selves—swaying with reverence. Some of our dances sparkle with expectancy, hints of rebirth and new directions being forged from old dance steps. Some of our dances give thanks and are quiet prayers of gratitude. At times our steps are easy and quick and the rhythm pure and free. We find ourselves dancing to the sun and the rain — the moon and the stars. Then our steps may become hard and slow, the body failing the spirit. But the dance within lives on and will never die.

Emma Goldman says, "If I can't dance, I don't want to be part of your revolution." The revolution of the spirit calls us to discern our unique dance of life and to share this dance with others. So, "Dance, then, wherever you may be..." and, like Miriam, dance to new visions and new hopes—caring, connecting, and worshipping.

Signs of the Times

by Mary Jane Wolbers

Scratch N.A.R.B. (National Association for Regional Ballet); it's now R.D.A.: Regional Dance America. The change is official, as of 1992, and is yet another indication that, in the dance world, ballet is not the only idiom that deserves recognition.

Many dance companies have deleted the word ballet from their titles, recognizing for some time now that they have been "casting a wide net" in programming and performing works of varied dance forms. They are

free of limitations, seeking to improve their corporate image and widen audience appeal.

And in another area, a major dance wear company has come out with "convertible" tights that can be quickly changed from footed to footless style, to be used with or without shoes.

All these "signs" indicate our increasing awareness that dance is, indeed, a "many-splendored thing" and give real hope that we are reaching for multi-cultural understanding and respect. Who knows? We may find these changes to have an essential role in achieving world peace.



The Balanced Dancer

by Linda Kahn-Season
(excerpts from the article appearing in *Glory*, September, 1992 issue)

David the psalmist outlines a plan for praise in Psalm 150. We are to praise the God of Abraham, Isaac and Jacob "in his sanctuary" and "mighty heavens" for His "acts of power" and "for his surprising greatness" According to the psalm, we manifest this praise with our music and our dance. Psalm 87:7 repeats this same message, "Then those who sing as well as those who dance shall say, 'all my springs of joy are in you.'"

...There are wonderful similarities between the believer and the dancer. They both are constantly aware of their imperfections, but nonetheless strive to excel. They do not do this for conditional approval from others, but for the satisfaction of fulfilling their gifts. They both "run

the race" which requires endurance, patience, and self-control. They are mutually involved in a gradual process following deep, personal commitment. Growth is a constant goal and conflicts are certain to appear, even within oneself in working against the natural tendencies of former bad habits. There is a need for discipline, as maturity develops only through excessive devotion to a system of set procedures. That necessary discipline is what gives consistency to one's spiritual and artistic life. Renewal gives vitality to that plan of growth so that it does not become a difficult task to endure. All who have breath need the Lord, as David said, to renew a steadfast spirit within them. This renewing, of course, is God's special work.

For sacred dance to have steady growth there needs to be a firm foundation of belief in addition to a love and understanding of the medium. The trained and untrained can and should serve each other in love. The trained dancer needs to lovingly share his or her expertise with those who are sincere in faith, but lack knowledge and experience in technique and choreography. Through workshops and classes they can teach those who are new to modern dance how to improve technique. Likewise, the mature believer needs to encourage and edify those whose foundations of faith are not yet very firm. They can guide them to spiritual maturity through a variety of good Bible studies....

S.F. Church Revives Ancient Labyrinth Ceremony

by Natalie Angler

(from *The Fresno Bee*, Monday, August 31, 1992, San Francisco, California)

Stretched across the nave floor of the majestic Grace Cathedral like a tarpaulin hauled in from a football field, the 35-foot-wide labyrinth is nothing more than a bright purple pattern painted on an expanse of bleached canvas.

Yet the design has an extraordinary pedigree: it is a replica of a labyrinth built into the stone floor of Chartres Cathedral in France, and it inspires in the people who have come to walk along its sinuous, painted path a palpable mix of solemnity and joy.

A woman wearing glasses, a peasant skirt and a small, secret smile walked through the maze design one recent evening practically on tiptoe, her gaze turned toward the cathedral's Gothic vaulting, her arms lifted away from her sides as if she were about to fly.

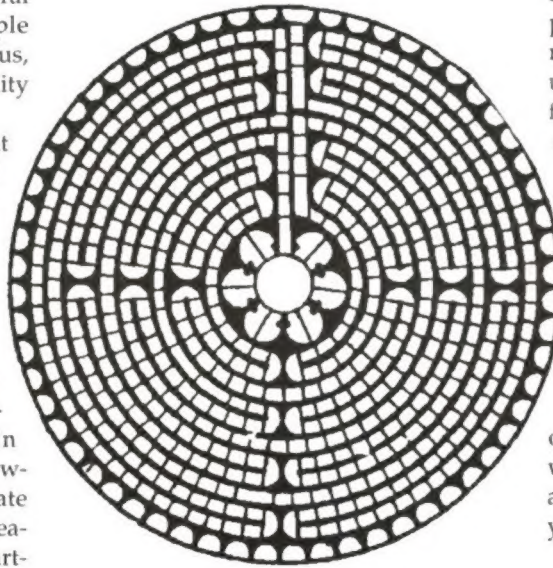
Two 9-year-old girls holding hands scurried along with swift, mincing steps, goading each other on and scooting impatiently around any adults in their way; and when they finished following the tightly coiled design, an intricate series of loops and switch backs that measures a third of a mile long, the pair started it all over again.

They were among more than 100 people gathered at Grace Cathedral on Nob Hill, perhaps the most photographed cathedral in the city, to take part in a ceremony that is at once ancient and New Age mysticism, called "walking the labyrinth."

Two evenings a month, the seven pieces of the makeshift labyrinth are pulled out of duffel bags, stuck together with Velcro and laid out for ritualized

walking by anyone who cares to experience the maze, to stroll along its surprising torques and curves and, in so doing, to find a sense of calm.

The labyrinth design painted on the canvas, the only one to be seen in any American church, also evokes a grand sense of history.



Back in the 13th and 14th centuries, visitors to Chartres and other soaring cathedrals like Rheims and Amiens would walk the labyrinth designs built into the naves as the spiritual culmination of their lengthy pilgrimages.

The tradition of meditative walking has long since lapsed among Westerners, and chairs now cover the labyrinths of the great French cathedrals so completely that

even many devoted Chartres lovers are not even aware the stone maze exists.

But at Grace, the Rev. Lauren Artress, canon pastor of the Episcopal cathedral, is trying to revive the tradition as a tool for encouraging introspection and spiritual transformation, whatever one's religion.

"When I'm walking the labyrinth, I have the chance to think about all the people in my life who are very sick right now," said Joanna DeVito Larson, an unemployed employee counselor. "A friend has ovarian cancer, my brother is addicted to drugs, my sister is falling apart psychologically. It makes me very sad, but being here at Grace gives me the focus that helps me deal with my troubles."

The labyrinth, Artress said, is a profound archetype seen in most cultures throughout history. The ancient Greeks had the labyrinth of Minos, whose serpentine corridors on the island of Crete led to the Minotaur, a creature with the head of a bull, the body of a man, and a bottomless appetite for sacrificial young men and maidens.

In the new rendition of the labyrinth rite, walking is less an act of penance than of celebration. Walkers are gently tutored on how to get the most out of the maze.

Going into the center, a walker is supposed to shed the solipsistic obsessions of everyday life. At the center of the labyrinth, a six-petal design, the pilgrim looks for illumination. "I call it clarity," Artress said. "You get insight into yourself."

A Time to Dance

by Margaret Taylor (excerpts from this book, pp. 92 and 93)

...Church labyrinthine dances seem to date from the eleventh century, although there is the earlier reference in the "Naassene Hymn" of the second century, with the line: "Wandering in the labyrinth of ills." In the cathedral at Chartres (ca. 1200) there was constructed in the floor a maze (or labyrinth) which was forty feet across. "Labyrinths were not uncommon... in medieval, and perhaps more ancient, churches.... Pilgrims to Chartres still practice the devotion of the rosary on the labyrinth."

Geometrical figures composed of vari-

ous pieces of colored marble and so disposed as to form labyrinths were frequently found in the pavements of French (and Spanish) cathedrals.... Certain prayers and devotions doubtless accompanied the perambulation of their intricate mazes.

The model of so many labyrinths in Christian churches was the Cretan labyrinth. The Minotaur became identified with Satan and Theseus became identified with Christ, who descended into the underworld, overcame Satan, and emerged victorious, together with those who were saved. The leader guided men and women holding each other by the

hand, following the bends of the labyrinth into the center and then out to the release of salvation.

The following inscription is carved on a stone from a labyrinth, preserved in the Lyons museum: "Look upon this mirror and behold in it thine own mortality!... Beg and pray to Christ that thy life may be lived in Christ, that by the Easter festival thou mayest be awakened and come out of the labyrinth." This suggests the eventual exit and escape from death for followers of Christ. It was a symbolic design which the people could follow with ease and with meaning....

Relief for Grief

by Jeannine Bunyan



I want to share an experience which I think will be helpful to those who may be called upon to use their dance gifts to serve the grieving. Recently during a sermon series on the Beatitudes, the request came to introduce the sermon entitled, "Blessed are They that Mourn." At the time our church had been newly exposed to dance, and I realized that our minister was willing to risk with me in developing a movement ministry. The challenge was to have the dance be so authentic that it would win over those in the congregation who were resistant to dance as worthy in worship. After much prayer, Spirit gave the idea of using people who had recently lost a dear one. The office provided twenty-two names of those who had experienced death in their family within the preceding two years. An unexpected blessing came as I made recruitment calls, because most of these people were able to share their grief, even though they could not bring themselves to be part of the project.

Three agreed to participate. We met only once during which we fleshed out a loose choreographic skeleton I had brought along. The second blessing amazed me to see the creativity of these women. They were not dancers, yet because their grief was real, their movements were *real*. We decided that each would wear their usual Sunday attire and

sit in their usual pew. The unifying costume would be a black chiffon drape.

Sunday came, and the minister read the scripture, Matthew 5:4, "Blessed are they that mourn, for they shall be comforted." In silence — the first arose from her pew, covering her snow-white hair with her black-grief; she came haltingly to kneel at the altar. From the opposite side of the sanctuary, the second came with her black-grief wrapping her young shoulders, and took her position tall and determined on the lowest step of the chancel. The third wore her black-grief as a girdle around her waist and sunk to sitting on a midway step.

High from the choir loft above the altar, white-draped entirely covering face to bare feet, carrying three lighted candles — enter Jesus — slowly down the steps came the *light*. As Jesus presented light to each prayer, her black-grief was removed and consecutively donned on the head/shoulders/waist of the *comforter*. Now in *release*, the first ran to comfort the second and together on to the third. They joined in a *joyful* dance with their candles while being encircled slowly — silently by Jesus who withdrew up the opposite choir loft steps — disappearing from sight. At the conclusion, each placed her candle reverently on the altar and returned to pew, glowing face and light of heart. The candles

remained throughout the service as a symbol of *relief* for grief.

The ongoing blessings of this presentation are that each of these

three participants did indeed process her grief. One said, "I felt my husband very close to me." Another said, "I had not realized how heavy my burden was until truly receiving this *light* of relief." The third said, "I feel it is the last thing I can do for my mother; now I can get on with my life." Additionally, several others from the congregation reported how the dance had served to heal their own private grief. Still others told me that they were beginning to see dance as worthy in worship. This was achieved by the courage of these three women who shared their grief through a silent dance in worship. Their grief was *real*, their relief was *real*, their dance was *real*!

A Seed Must Die

by Debbie Bright

(From *On the Move...*, Vol. 4, No. 3, July - September, 1992, New Zealand)

In June I had what has to be the most incredible experience of my dancing life when I danced at the funeral of a most wonderful, saintly old woman from our church.

While in the dentist's chair, of all places, I had had a picture of dancing at Mama's (her popular name) funeral, and when I talked with her about it (she was dying of cancer), her main comment was, "For goodness sake, don't wear black!"

At the funeral I danced Stephen Bell-Booth's, "The Blessing", wearing my wedding dress, as the final blessing before the casket was taken out.

Going to one side of the casket, I blessed the people on that side of the church, then, reversing the choreography, blessed the other side of the congregation, which included all the close family.

Then I danced a very simple act of loving farewell, lifting her up and releasing her to the Lord. Half way down the aisle I gave a final repeat of the blessing dance as a symbol of the blessings of Mama's life and witness continuing, and finally made a closing movement of raising up Mama to the Lord and walked backwards, hands raised, to the back of the church....

For me, to dance in this situation was the ultimate in ministering to people who are at their most vulnerable state.

The family, including one of Mama's sons-in-law, an elder in our Church, was really blessed by the dance and they talked about its gentleness and beauty, and how fitting it was for Mama....

The whole experience was very exciting, very scary, very exhausting, but totally awe-inspiring!

Resources in Sacred Dance:

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300 citations, 56 pages, 8½ x 11 inches

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Resources in Sacred Dance is a starting point for students, teachers, clergy, dancers and lay persons who want to know more about dance and movement as it is used in relation to worship. It is a "must" for those not only interested in sacred dance, but also in related fields of study.

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Dance and Worship

By Alison Wishart (from *Leaping*, Magazine of Christian Dance Fellowship of Australia, July 1992, Number 55)

In the beginning/In the end/In the dance

Dance is a creative form of communication. Broadly defined as organized movement, dance has an extensive history. For "primitive" people, dance was a way of thinking, of speaking and of praying. The early church utilized dance in its festivities and liturgies. It has been used by all cultural groups to tell stories, perform rituals, express emotions, share dreams and for many other purposes.

A story/A message/A dance

Dance is a unique communicator utilizing all five senses or only one. For example: the sense of smell can be engaged through the use of incense or flowers, taste by throwing food such as lollies out into the audience and touch by physically involving the audience in the dance. It can also be simply a visual medium as dance does not necessarily require music or sound to create a rhythm.

With strength/With power/With dance

When used in conjunction with other creative arts such as drama, clowning, audio visual, music and singing, dance is very effective and powerful. Dance is not confined by language and educational barriers. It is the only medium that communicates kinetically - muscle to muscle, bone to bone. Appropriate, accentuated facial expressions enable the audience to feel the dancer's emotions through every move. They become part of the dance. Because it communicates intuitively and personally, the dance is open to individual interpretation.

To challenge/To change/To dance

Further, dance destroys barriers of pretentiousness and respectability to reveal the real person. "(Dance) knocks down our defenses and gets under our intellect to touch deep and unexpected feelings. It is the human act unadorned by excuses or explanations that has the power to shape our understanding and our action."

Through writing/Through rhythm/ Through dance

The dance is an essay constructed of sequences instead of sentences. It employs some of the rhetorical strategies found in writing such as analogies, allegories, symbolism, repetition and structure. However, dance is more visual than verbal. This is a refreshing change in worship services which, relying on singing, reading, praying and speaking are still dominated by dialogue. "...dance and the dancer are like a clearing in the forest of liturgical lan-

guage." As the art of speaking and listening declines in popularity and prominence in our hi-tech, screen dominated society, the visual medium becomes pre-eminent. As a communicative art form that functions on both the singly visual and multimedia levels, dance can help bridge the gap that still yawns between the sacred and the secular. Just as Jesus used a teaching style appropriate for his audience in His day, so must we. This is a challenge which our churches must act upon if we are to be effective communicators of the gospel.

Our vision/Our vitality/Our dance

For too long, dance and the creative arts in general, have been relegated to the edge of our worship life, set aside for the special service or used only for their decorative and entertainment value. "Dancing in church must amount to more than just religious icing on an ecclesiastical cake!"

The sermon/The servant/The dance

"The peculiar contribution that dance makes to the Church's task of theology is that it is an 'embodied' form of theological reflection." It can take the place of the sermon, as it illumines the scriptures just as the scriptures illumine the dance. Dance can be used to teach, announce, inspire, persuade, contemplate, question, provoke and infer. How much longer can our church afford to ignore this crucial form of communication?

Is secular?/Is sinful?/Is dance?

Due to the poor recent history of dance in the church, Christian dancers together must be sensitive to opposition. We need to create the space within the church

building and the minds of the members of the congregation to facilitate the ministry of dance. Dance should not be rejected for the want of the reorganization of a few pieces of church furniture. Some people disdain dance because they associate the body with fleshly failings and immorality. Paul had great respect for it. He called us to: "...worship God in the body as in the spirit. Do you know that the body is the temple of the Holy Spirit within you, which you have from God? Glorify God in your body." (1 Corinthians 6:19,20).

In the Psalms, David recounts how he praised God with dance. We can work to infuse body, mind and soul in a style that is "wholly acceptable to God".

Be daring/Be different/Be a dancer

Creating movements to familiar hymns, choruses and Negro spirituals is a good way to introduce dance to the skeptical and timid congregation. Try dancing to bible reflections, dedications, blessing, offerings... the possibilities are endless. Why not choreograph a liturgy of simple movements for the whole congregation to follow. Start to make dance an integral part of your worship instead of a special feature. However, avoid pretty, wimpy interpretations of sacred songs with moves that have no emotion or power. Dance is not a spectacle but an interaction.

Great dances are not created overnight. They require thought, technique, commitment, innovation and training. Take up the challenge. Experience and express God with your whole being. Take up the dance.

Come yesterday/Come tomorrow/ Come dance

Virginia Huffine at Festival '92



Introduction

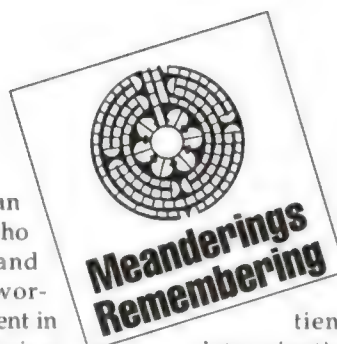
by Carla Kramer

Roberta Madej and I want to introduce the Guild to our youngest member, Roberta's daughter, Annie. Annie Madej is eight years old and has been a member of the Guild for two years. She has been dancing for three years with her mother as part of a group located at St. Leander parish in San Leandro, CA. In movement, Annie has been an incense bearer, candle holder, ribbon dancer, a bird, an angel and has sprinkled crowds with blessed water. In dramatizations, she has



Annie's first communion,
May 2, 1992

been a Jewish townspeople, an Egyptian, and the little boy who gives Jesus the loaves and fishes. Annie has worshipped in movement in small quiet gatherings and at gatherings of over 2000. To Roberta, the most memorable scene was their dramatization of Abraham and Isaac at the Easter vigil. In practice and in liturgy, Annie maintained her character even when the adults found it difficult. Never to be forgotten was the steady look in Annie's eyes and the tears brought to Roberta's as they portrayed Abraham about to slay his son.



Annie is a very normal little girl, full of fun and enthusiasm as well as impatience. Her desire and

determination have been nurtured and complemented by a group of dedicated liturgical dancers who saw her eagerness through the fidgeting and impatience. Nourished by the love and patience of this group, Annie blossomed.

As with all life processes, the situation has changed and movement is not as large a part of the liturgical worship at St. Leander as it had been in the past. Annie is indomitable however, and at eight, is prompting Roberta to ask if they may join the Sunday evening choir. They will ask, and yet another enlightened artistic liturgical director will probably agree; proving that with determination, faith in the Lord and love in your work, nothing is impossible.

Keeping in Touch with our Collegial Fellows

by Mary Jane Wolbers

The Sacred Dance Guild has established collegial fellowships with the American Dance Guild, the National Dance Association, and the Schuyler Creative Arts Institute. In formalizing this relationship, we are in closer contact with groups and individuals who share our interests and concerns, members can attend each others' conferences at member rates, and the Guild has increased visibility. Keeping the lines of communication open between groups will yield mutual benefits.

Our fellowship with NDA puts us in touch with over 4,000 members (AAHPERD, its parent Alliance, enrolls over 35,000). Tapping the potential interest of this group, alone, is exciting. In dance groups of all kinds I have always found intense interest in the existence and activities of the Guild. What a fellowship this really is!

Chapters and regions are urged to obtain and share information on national, regional, and state meetings their members can attend; at the same time they will be making the Guild more visible. A sensitivity to avoiding conflicts in scheduling events is important to the collegial fellowship. It is equally important to provide advance publicity concerning our events

and activities to our fellows. (We regret a current lack of information from Schuyler Institute. Can any Journal reader help?)

The American Alliance for Health, Physical Education, Recreation and Dance includes among its affiliates the National Dance Association. NDA is the leading organization promoting dance in America today. It functions at national, regional, and local levels. Annual conferences are held at each level and planned well in advance. They are scheduled according to geographic rotation to encourage maximum participation; dates are consistent.

NDA's national meetings held at AAHPERD's annual convention sites: 1992: Indianapolis, Indiana (April 7-11); 1993: Washington, D.C. (March 24-28); 1994: Denver, Colorado (April 12-16); 1995: Portland, Oregon (March 28-April 1); 1996: Atlanta, Georgia (April 16-20).

Information on dates and sites of the six regional and fifty states Dance meetings is available from Alliance headquarters: National Dance Association, 1900 Association Drive, Reston, VA 22091, (703) 476-3436. For example, NDA members from twelve Eastern states, the Virgin Islands and Puerto Rico meet with the Eastern District Association of the Alliance.

N.D.A. met in Baltimore, Maryland in 1992 (Feb. 18-22) and will meet in 1993 (jointly with National) in Washington, D.C. (March 24-28); 1994: Adams Mark Hotel in Philadelphia, PA (March 9-13); 1995: Sheraton Hotel, Springfield, MA (February 28-March 4); 1996: Sheraton Hotel, Stamford, CT (March 5-9).

The American Dance Guild will hold its 1993 conference at Lincoln Center, New York City, jointly with the Society of Dance History Scholars, Congress on Research in Dance, and Dance Critics Association. The shared site and administrative program expertise will bring an unprecedented level of collaboration and quality to the organizations' annual meetings.

The conference: "Of, By, and for the People; How dance Proclaims Political Ideals, Ethnicity, Social Class, Age Group Identification, and Regional Pride", will be held June 11-13, 1993, and hosted by the Dance Collection of the New York Public Library for the Performing Arts, with cooperation of the Juilliard School. It bodes a prodigious assemblage of personalities and resources for presentations and performances. Mark those dates on your calendar NOW!

RECOMMENDED READING

Image, \$7.95 per copy plus \$1.95 postage and handling charge, 526 Villa Ave., Front Royal, VA 22630.

Image: A Journal of the Arts & Religion is the only serious journal in America that explores the interaction between faith and imagination in the arts. Despite the widespread - and increasing - interest in this area, there is no other publication as ambitious and comprehensive as *Image*.

Dances From the Heart, published by Flair Graphics, P.O. Box 1028-XI, Sedona, Az 86336, \$7.50 plus \$1.00 shipping for the first copy and \$.50 per additional copy.

This book contains instructions for 16 sacred circle dances. Sacred dance is a way of expressing our spiritual nature through movement. What makes the dance sacred is the consciousness with which we move — the meaning of the dance. We come together with the intent of honoring the Earth, of honoring the Divine, by whatever

name we call It, and of honoring the Divine within ourselves and within each other. We dance to rejoice and to give thanks, we dance to purify and open our hearts, we dance to bring the Divine within our center out into our outer life. We join together to create community, to share our joy and to celebrate our oneness with each other and with all the Universe.

CHAPTER NEWS

Eastern Pennsylvania Chapter of the Sacred Dance Guild Retreat, "Kirkridge Revisited", June 18-20, 1993 at Kirkridge, Bangor, PA 18013

The Chapter invites interested Guild members to join its retreat in this very special place. A registration deposit of thirty dollars (\$30.00), sent now to Anita Bondi, Retreat Registrar, R.D. #5, Box 5224, East Stroudsburg, PA 18301 will reserve space for each participation. (No deposits refunded after March 15, 1993.) Checks should be made payable to The Eastern Pennsylvania Chapter of S.D.G., with the notation "1993 Retreat Deposit" in the lower left corner.

Registration is on a "first come, first served" basis and will close when capacity is reached. The retreat headquarters will be the Nelson Lodge on the mountain-top at Kirkridge (newly expanded and dedicated on October 3, 1992). Leadership will be provided by a staff of consultants to be announced in the Journal and sent to confirmed registrants, along with full details concerning their participation.

Minnesota Region

The Minnesota region held a spring festival in May which offered instruction in Tai Chi, African dance, meditative circle dance and a video presentation of some regional sacred dance. They also held a summer cooler get-together in Minneapolis on July 25.

Minnesota regional director, Danielle Henjum-Smith, led a four week dance course to students of the Lutheran Summer Music Program at St. Olaf College which culminated in a worship festival July 19.

Heartland regional director, Ruby Wiles, led "Dance and Worship Camp" July 20-22, Benford, ND.

On September 5 at the Walker Arts Center in Minneapolis, a former SDG member, Bonnie Reese, led a gathering which used movement and dance as tools to explore spiritual journeys.

Northern California

In Northern California Margaret Taylor Doane held a festival in Fresno the weekend of November 15. Cynthia Winton-Henry and company held a workshop December 12. Northern California regional Director, Joann Weeks, is

promoting the Guild at both of these events. Joann is introducing sacred dance at various church gatherings in the Modesto area.

Potomac Chapter

Update on the Potomac Chapter. As a follow up of their successful Festival '92, Chapter President Sally Moravitz writes of a Festival '92 Cooldown on October 25. She offered Discovering New Worlds Warmups while Joyce Day repeated her successful Los Viejos. Joceille Nordwall presented Aquatic Movement - on Dry Land (exploring the part that water plays in our religious life).

Sharing was also on the program. In August Dancing in the Spirit (Anne Slessinger, Judy Hollingsworth and Vicki Young) danced "How Great Thou Art" at Vale United Methodist Church. At Faith UMC, Alexandria, Sally conducted a workshop women's meeting Nov. 8.

Joceille Nordwall's Mount Vernon Sacred Dancers danced at morning worship at Faith UMC. A full service of dance, music and spoken word which traced the connection between granddaughter, mother and grandmother was presented by Sandra Kamman's Unitarian Regional Danceensemble Nov. 15 at a Unitarian church in Md. and on Dec. 6 at the Lyon Park Community Center in Arlington. Sandra's Humming Birds also danced.

Upstate New York

In upstate New York JoAn Huff and the Chi Rho Dancers did "Amazing Grace", "Shiboleth Base Deh" - a harvest dance, "Come Sunday", Kathryn Mihelick's "Psalm 42", and "Psalm 131" at various churches in the Oswego area. They led a workshop as part of the Oswego UMC's Sunday at Four series they led a workshop.

Lakeshore Chapter

For the Lakeshore Chapter fall schedules, Karen Jonas, Leo Keegan and Jane Siarny performed as part of "Around the Cayote Festival" September 19. Diane Tucker, formerly of Lakeshore and now RD from NC will present the St. Matthew Passion in May 1993 after rehearsals in a workshop setting.

Janet Skidmore Harpole taught an improvisational dance workshop for the North Central Jurisdiction of the United Methodist Church's Convocation on Worship and the Arts, held at

Wheaton College, July 19-24, 1992. Janet will be teaching an improvisational dance class at 2nd Unitarian Church in Chicago on 5 consecutive Tuesday nights beginning January 5, 1993. Contact her at (312) 871-5806 for information.

From the Dominican Community: "For All My Relations", an interfaith day of reflection October 10, 1992 was led by Brother Joseph Kilikevice, O.P. "Sacred Time-Sacred Space", a series of four evenings provided an opportunity for healing and peace. Participants explored the path to wholeness and balance through guided imagery, meditations, and interfaith prayer. On November 14, Brother Joseph led a workshop "Creating Rituals", exploring some of the characteristics of ritual through presentation, experience and discussion.

Chicago reports two performances of the newly-formed, "Outabounds Performance Company" at the Chicago Cultural Center. This exciting new trio is the initiative of creator-performers Karen Day Jonas, Leo Keegan, and Jane Siarny. Blurring the lines between dance voice and theatre, they improvise to give expression to personal and contemporary issues.

"Enacting the Scripture", a workshop designed to explore the different ways to enact written word using gesture, dance, creative movement and voice, was led by dancer/choreographer Bea Rashid and held November 29th at St. Thomas Apostle Church in Chicago.

From Evanston, Illinois, Bea Rashid reports "New Creation Dance Company" participated in the Advent Festival of Lessons and Carols. A core group of dancers and church members added to the service by enacting the scripture to movement at Sheil Center Catholic Church on December 6th.

Maggie Kast, funded by the Illinois Arts Council for an Arts-in-Education Residency at St. Thomas Apostle in Hyde Park, performed for students her new and revised children's show. She incorporates concert dance, a bible story, and a lecture-demonstration with participation about rhythm, shape and qualities of movement and how these elements help to express each person.

SACRED DANCE ACTIVITIES

ARIZONA/NEW MEXICO

Denise Dovell reports Kathy Ayala, new regional director, organized the first Sacred Dance Guild sponsored concert in Arizona. On the afternoon of October 18th, set against a beautiful blue sky and the desert hills, Kathy started the concert, *Spiritual Journeys*, with an Inense Blessing. Like a modern day Isadora Duncan, Kathy in bare feet and long flowing gown, motioned her smoking incense bowl to the corners of the earth and raised it to sound of jets over head. She circled through the trees and among the crowd like an angel passing among God's people. The crowd was blessed with presentations by Echo Hawk, First Christian Church Dancers, Cora Miller and Dance Now, Denise Dovell, and Karen Jablo Dancers. Music was provided by Hope Siva, First Christian Church, and Seven Pipers Scottish Society.

CALIFORNIA

Peace Works Center for the Dances of Universal Peace, Fairfax, reports The dances go to the Middle East, Israel, Palestine, Jordan, Syria and Turkey, in the Fall, 1993. The dances go to the Olympics in 1996 in Atlanta, Ga.

Carolyn Deitering, author and master teacher of liturgical dance, held a workshop October 3 at the United Congregational Church, in Claremont. The workshop centered on "Dancing Creation and Life".

The Center for the Arts, Religion, and Education (CARE) reports: Carla DeSola Workshop January 19-23, 1993. Study sacred dance with Carla DeSola January 19-23, 1993 at Pacific School of Religion, Berkeley. The workshop entitled "A Time to Dance" will be held Monday through Friday from 9 a.m. to 3 p.m. For a complete description of this workshop, inquire from Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709. The course may be taken for 2 (two) continuing Education Units or for 1.5 Units Graduate Semester credit.

COLORADO

"Angels Dancing Through Advent" was the theme of the Rocky Mountain Chapter's Fall Workshop on November 7 in the Great Hall Iliff School of Theology, Denver. Leaders were Celeste Rossmiller with "Theology of Angels", Rev. Robert J. Greenslade with "Music of Angels" and Joseph Mendosa with "The Spirit of Eurythmy".

GEORGIA

"Moving in the Spirit", FCS Urban Ministries reports: "The Moving in the Spirit" Performance Company presented a series of shows through Young Audiences at this year's Arts Festival of Atlanta from September 19 through September 27. "Entertaining Strangers", a surreal exploration of first memories and images of the spirit, was premiered on the September 27th program. The October Calendar included: "Black Family Reunion", "LittleFive Points Arts Festival", "Leah Mann: Solo Performance",

"10th Anniversary Celebration" and "New Works: Performance".

IOWA

In June Mary Ellen Lewis and Lana Lyddon Hatten danced the Introit, the Scripture Response, and in the Procession of the Ordination and Consecration Service of the Iowa Conference of the United Methodist Church. Pentecost was the theme. An August 1992 issue of the *Des Moines Register* carried an article about the Creative Center for Young Children in downtown Des Moines. The day-care program for 2-5 year olds emphasizes art, music, creative movement and dramatics. Guild member Bette Donovan is the Center Director. In the fall Mary Ellen Lewis led the dance portion of 3 women's retreats for Disciples of Christ in Pennsylvania. Each retreat culminated in a closing worship created from the work of four interest groups: writing liturgy, creating worship centers, banner-making and sacred dance. One Communion Service was built around Cynthia Winton-Henry's "Bread Broken".

Mary Ellen also led a 4 week study in her local church using movement, scripture and journaling. Twenty women attended the session which focused on Intentional Awareness, Intentional Mending, Intentional Persistence, and Intentional Celebration. Susan Stater was part of the leadership for the National Christian Education Fellowship of the United Methodist Church in October, 1992. She led one of the early morning worship options using movement as prayer and praise. She also led a workshop for hospice volunteers on the uses of movement as a stress reducer.

ILLINOIS

"Free the Spirit" dance, sing, speak, and chant in an Improvisation Class was led by Maggie Kast four Tuesdays in October at the First Unitarian Church in Woodlawn.

Improvisation/Interplay, Sunday Workshop Series for the Lakeshore Chapter was led by Karen Jonas, Leo Keegan and Jane Siarny. This series focuses on improvisational technique using theatre, voice and dance and is designed for the non-dancer or the experienced mover.

MASSACHUSETTS

Kathleen Henry reports: Credo performed on August 23 for International Day, at Miramar Retreat Center in Duxbury. On September 26 the group was part of a feminist liturgy for the national meeting of Women-Church Convergence, held at the First Church Roxbury. On November 14, a day-long liturgical dance workshop was given by Credo at the Campion Renewal Center, Weston. The focus was "Dance in Thanksgiving".

NORTH DAKOTA

Celebration, a national, ecumenical worship resource with 10,000 subscribers has begun a monthly column on Dance and Worship written by Guild member and Heartlands Regional

Director, Ruby Wiles. Many of the current subscribers are clergy and liturgy directors. "It is my hope that this column will begin to raise awareness of the potential uses for dance in worship and in Christian life". The first column appeared in the November issue. If you would like a sample copy of *Celebration* call 1-800-444-8910. You might want to order a sample copy for your local pastor or liturgy director encouraging them to read this new column. The first column addressed the issue of dance in worship including a special Advent litany for use with congregational movement throughout the Advent season. The music for the litany will appear in the December issue.

In Advent we often focus on the role of Mary in the birth of Jesus. We re-tell the story from Luke in countless church Christmas programs throughout the country. What child does not know of the angel Gabriel's visit to Mary? But this year we will be hearing the story from Matthew's perspective on the 4th Sunday in Advent. (Matt. 1:18-25)

And Matthew has a different story from Luke. In Matthew the angel visits Joseph in a dream and not Mary. (Did you know that?) Joseph is the central character. Yes, the more familiar story is from Luke where Mary is key. However, since we read from Matthew this year; it seems appropriate for Joseph to have his proper place. We have been encouraged by Mary's faith. By ignoring Joseph we have lost an important part of our story. Let us also be nourished by Joseph's faith.

I would like to urge men in the church to create interpretive movement of Joseph's role and dilemma in Jesus birth. It is in Joseph's resolution to his heart-wrenching dilemma that his faith and trust in God is revealed. How many other men would believe an angel speaking in a dream about their pregnant, supposedly virgin, wife-to-be? Joseph's faith and trust shine here and will nourish us as well. As a woman I can only imagine what this ordeal would have been like. To see an interpretive dance on this text would reveal Joseph in a new way and contribute to our faith. Seeing the dance of Joseph's dilemma would surely enhance our Advent journey.

NEW YORK

Report from Susan Smylie, The Wesleyan Dance Group of Long Island: The 1991-1992 liturgical season was one of our busiest and most challenging and exciting. We wrote a service for a Methodist Women's Day — "A Day Apart", "The Me In Me" which was accepted enthusiastically by the women who attended. We tried to focus on that part of us that gets lost in the shuffle — our personal relationship with God. We are so busy being wives, mothers, sisters, daughters, caretakers, cooks, nurses, etc., we often lose sight of who we are in relationship to God. This was a day to refresh and strengthen ourselves.

Our participation in "Women's Week Celebration" at Suffolk Community College was a real challenge. We were asked to present an overview of who we were as a group.

What made our group work? How did our members interact as sisters and as dancers? What was our basic philosophy? It took a lot of brainstorming and soul searching but we finally encapsulated our history and survival of twenty-plus years in 30 minutes, including 3 dances. I think it was a time when we were the most nervous — we were putting ourselves on the line, not just ourselves as dancers.

After many years, we finally returned to dance in the Catholic Church. We celebrated with the people of Queen of The Most Holy Rosary in Roosevelt, L.I. twice this year.

During the Advent Season we were very busy with our service, "Journey to the Manger". This is one service where it is so easy to have several church members rehearse and join us in our service. The volunteers are a real "connection" to the people in the congregation.

April 16 found us, after many hours of rehearsal, in St. John the Divine in NYC for "Stabat Femina". It was quite an experience for us. We enjoyed working with other Sacred Dance Guild members.

"The Passion" for Lent took on another dimension when we were invited to a Spanish speaking church in Lynbrook, L.I. The minister translated our script into Spanish. The music and dance transcended any language barriers. It was a moving service.

We want to share our enthusiasm for this past year's services with our sisters and brothers in The Sacred Dance Guild. We felt that there was a revival of interest in liturgical dancing in our area. Word spread from church to church and we had calls from ministers eager to invite us to dance in their churches. Hopefully, the message of liturgical dance will continue not only to thrive but also to flourish in new ways.

WASHINGTON

Susan Cole reports: "Sunday Soup Supper" was held on November 15th to prepare for the Carol Dancing scheduled for December 6th at Marylhust. A weekend workshop in January will be held with Carolyn Deitering as leader.

WISCONSIN

"The Play of Daniel" was presented in December at the Cathedral of St. John the Evangelist in Milwaukee.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting, home of Annie Zahradnik, Wickliffe, Ohio, October 16-17, 1992.

Members present: Barbara Eppich, OSU, Pam Bittner Gwozdz, Virginia Huffine, Carla Kramer, Mary Jane Vovk, SND, Annie Zahradnik.

The minutes were read and approved with corrections. M/Carla Kramer. S/Barbara Eppich, OSU. Passed.

Housekeeping

Future Meeting Dates: The next two Executive Board meetings will be held at the home of Annie Zahradnik on February 12-13, 1993 and on April 16-17, 1993.

Executive Board Reports

Treasurer's Report: The Bank Account Balance as of October 12, 1992 is \$9075.38. The Principal on the Memorial Endowment Fund is \$6527.83. Money (\$310.95) being returned by two inactive Chapters, New England and Upper South, will be added to the Memorial Endowment Fund in November.

As of June 30, 1992, the Annual Fund raising total will be separate from other donations in the general accounting.

Joyce Smillie's accounting to SDG is still not reconciled. Money from operating funds was used to pay Doug Adams for bills accrued in past Festivals.

The present Treasurer has not received any money for the Memorial Endowment Fund from the In Remembrance and Service Project.

The seed money application is still in progress as there is no money available at this time for such grants from the general operating fund.

Chapter/Region reports are being sent directly to Sharon Miller for tax purposes. These financial reports are to be incorporated into the SDG's general ledger.

Corresponding Secretary: Annie reported that all correspondence is up to date.

Resource Director: Joyce has had no SDG inquiries. She has mailed Bibliography orders and inquiries to Kathryn Mihelick.

Vice President: Ann Blessin requested that Executive Board members send a job description to her by November 1, 1992. She is considering a leadership role on the national level and needs this information for herself and other interested members of the Rocky Mountain Chapter.

Old Business

It was decided by consensus of the Board that Carla Kramer call Mary Jane Wolbers to clarify the question of non-member subscriptions to SDG *Journal* and present her findings at the next Board meeting.

A Regional Sacred Dance Development Grant Application was submitted by JoAn Huff. The Board accepted and approved her grant application. M/Annie Zahradnik. S/Barbara Eppich, OSU. Passed.

A motion was made by Barbara Eppich, OSU and seconded by Virginia Huffine that the

SDG keep the Post Office Box in New Hampshire. Passed. If Mary Johnson is unable to maintain the Box for any reason the current President of the Guild will take action by changing the location of the Box to another SDG member. Mary Johnson, a member of SDG, has paid for this Box for her use as well as the use of the Guild as a contribution to the Guild. Mary's son is the Executor of her estate and has a letter stating that the Box is also for the use of the Sacred Dance Guild. A copy of this letter is kept 1) in the Box itself, 2) in the possession of Sybille Volz, an SDG member who is a friend of Mary Johnson, 3) in Mary Johnson's lawyer's office, and 4) in the SDG's Treasurer's file.

New Business

A motion was made by Virginia Huffine and seconded by Annie Zahradnik that Kathleen Henry compose a new Directory for the Fall of 1993. Passed.

A consensus was reached by the Board that an insert be placed in the Winter *Journal* listing the changes in Officers and Regional Directors for the remainder of this Executive Board's term.

A motion was made by Annie Zahradnik and seconded by Virginia Huffine that JoAn Huff purchase logo stickers for the Guild at the cost of \$186.89 and send them to Officers and Regional Representatives. Passed.

A motion was made by Barbara Eppich, OSU and seconded by Annie Zahradnik that the new fiscal year begin on June 1 and end on May 31. Passed.

A consensus was reached by the Board that Carla Kramer confer with JoAn Huff (upon JoAn's recommendation) in order to connect the two SDG members from West Virginia to their nearest Chapter or Region.

A consensus was reached by the Board to place two Chapters — Columbia-Willamette and Northern California — on the inactive status. In the last three years, these two Chapters have failed to elect a group of officers and have not filed sufficient annual reports.

A motion was made by Mary Jane Vovk, SND and seconded by Barbara Eppich, OSU to adjourn the meeting at 12:30 p.m. Motion passed.

Respectfully submitted, Mary Jane Vovk, SND, Recording Secretary.

Advertise in the Journal

Ad per ONE (1) issue	
One-half page	\$100.00
One-quarter page	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
One-half page	\$275.00
One-quarter page	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words	\$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

Calendar

January 7-9, 1993 - Pat Curran is giving a lecture demonstration (CREDO) at the National Ministries Conference, Boston Park Plaza Hotel, Boston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

January 17 - 19, 1993 - Lucia Capacchione "The Creative Child Within" at La Casa de Maria in Montecito, Ca. Contact: Jeannine Bunyan, 9639 Langdon Ave., Sepulveda, CA 91343.

January 19 - 23, 1993 - "A Time to Dance", Pacific School of Religion, Berkeley led by Carla DeSola of the Center for the Arts, Religion and Education (CARE). Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

February 6 - 7, 1993 - "Waters of the Spirit", two days of workshops and worship, with Leaven Dance Company Director, Kathryn Mihelick at Converse College, Spartanburg, SC. Contact: Susie Smith, chaplain, Converse College, SC 29302.

February 27 - 28, 1993 - "Religious Arts Festival" with two days of work-shops, worship, lecture/demonstration presented by Kathryn Mihelick and the Leaven Dance Company, Canton, OH. Contact: Myra Belcher, c/o Christ Presbyterian Church, 530 W. Tuscara-was St., Canton, OH 44702.

March 5, 1993 - Kast and Company in Concert at St. Thomas Apostle Church as part of their musical series. For ticket information contact: St. Thomas Apostle Phone (312) 324-2626.

March 5 - 7, 1993 - Second Symposium on the Science and Somatics of Dance, University of California-Irvine. Contact: Dr. Janice Gudde Plastino, Dance Department, University of California-Irvine, Irvine, CA 92717.

March 12 - 14, 1993 - Retreat weekend combining dance and the Enneagram at the Dover Spiritual Life Center, Dover, MA led by Kathleen Henry and Pat Curran. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

March 13, 1993 - "Improvisation/Interplay Retreat", in depth experience exploring voice, dramatics, movement and new ideas, sponsored by Lakeshore Chapter SDG. Workshop led by Outabounds Performance Company. Contact: Phone Jane Siarny (312) 463-3956.

March 28, 1993 - "Were You There?" Tenebrae Service, LaSalette Shrine, Ipswich, MA with CREDO. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 8, 1993 - Day long celebration of liturgical dance with Donna LaRue, Boston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 14 - 16, 1993 - Weekend retreat offered by CREDO, at Campion Renewal Center, Weston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 31 - June 13, 1993 - Performance Workshop of St. Matthew Passion. Diane Tucker, choreographer, will teach her setting of St. Matthew Passion on workshop participants with culmination in performance in Chicago. Cost: \$65 for SDG members; \$85 for non-members. Contact: Phone Janet Skidmore-Harpole (312) 871-5806.

June 11 - 13, 1993 - "Of, By, and For the People" How dance proclaims political ideals, ethnicity, social class, age group identification, and regional pride, the American Dance Guild Conference

will be held in New York. Contact: American Dance Guild, 570 Seventh Ave., New York, NY 10018.

June 26, 1993 - Lakeshore Chapter SDG Concert, St. Mary's College. Accepting applications and videos for performing groups and artists within the Lakeshore Chapter. Deadline: February 15, 1993. Contact: Leigh Richey Phone (708) 864-6837.

July 5 - 11, 1993 - Sacred Dance XXI. A week of dance and prayer in the desert, with a monastic life setting. Directed by Carla DeSola. Contact: St. Andrew's Abbey, Valyermo, CA 93563, Phone: (805)944-2178.

July 19 - 23, 1993 - "A Time to Dance", A week of dance with Carla DeSola. Summer Session, PSR, Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 26 - 30, 1993 - '93 SDG Festival "Festival of Dance and Spirituality", Pacific School of Religion, Berkeley, CA. Contact: Dr. Carol

Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 2 - 6, 1993 - Intensive week of InterPlay with Phil Porter & Cynthia Winton-Henry. Contact: Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 1 - 11, 1993 - JADE '93 (Japan Asia Dance Event), in Tokyo & Akita, Japan. Theme: "Asian Dance Today - Town & Country". Contact: The Jade '93 Committee, c/o Japan Center, Pacific Basin Arts Communication, 7-3-12-5B Roppongi, Minato-Ku, Tokyo, Japan 106.

Executive Board Meetings

Winter Meeting: February 12-13, 1993, Annie Zahradnik's home, Ohio

Spring Meeting: April 16-17, 1993, Annie Zahradnik's home, Ohio

General Meeting: July 26, 1993, '93 Festival, PSR, California

Festival '92: The Video

Dear Festival '92 Participants:

The Festival '92 videotape is now ready. We have taken twelve hours of the festival and condensed it into a two hour video of highlights of the experiences we shared this summer in Alexandria.

There are excerpts of the workshops, concerts, sharings, the banquet, closing liturgy, and many other delightful moments. I know it will bring back many warm memories of Festival '92.

Hope you have as much fun watching and sharing this video as we had making it. Speaking of sharing the video, we really ask, out of sincere respect for the Guild, that you do not duplicate the video. We have kept it at minimum cost and any profits will go to the Guild. We also have a few Festival '91 videotapes of Chicago still available; please indicate on the form below which tapes you are ordering. Note: Canadian members, please add \$5.00 per check to cover bank processing fee. Thank you.

With a dancing heart, *Pam Bittner Gwozdz*

Please fill out the order form below with name and address clearly printed and send with your check for \$22.95 per tape (\$19.95/ video, \$3.00/ shipping & packaging) to:

**Sacred Dance Guild
Pam Gwozdz
8240 Bellflower Rd.
Mentor, Ohio 44060**

(Canadian orders: please add \$5.00 per check.)

FESTIVAL VIDEO OFFER

Please send _____ copies of the Festival '92 video.

_____ copies of the Festival '91 video.

Name: _____

Address: _____

Phone: _____

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